

BLACK SWAN  
STATE THEATRE  
COMPANY **ANNUAL REPORT 2010**



black swan  
STATE THEATRE COMPANY



## **Black Swan State Theatre Company Ltd**

State Theatre Centre of WA  
Level 1, 182 William Street  
Perth, WA 6000  
PO Box 337  
Northbridge, WA 6865  
Telephone (08) 6212 9300  
Facsimile (08) 6212 9318  
Email [information@bsstc.com.au](mailto:information@bsstc.com.au)  
Web [www.bsstc.com.au](http://www.bsstc.com.au)

**FOUNDING PATRON** Janet Holmes à Court AC

**PATRON** Sally Burton

**CHAIRMAN** Sam Walsh AO

**DEPUTY CHAIRS** Andrew Drayton, Duncan Ord

**TREASURER** Craig Yaxley

**DIRECTORS** Alan Cransberg, Robert McKenzie, Kate O'Hara  
Vicki Robinson, Professor Alan Robson AM

**ARTISTIC DIRECTOR** Kate Cherry

**GENERAL MANAGER** Shane Colquhoun

Black Swan State Theatre Company Limited  
A company limited by guarantee  
Incorporated and domiciled in Australia.  
ACN 053 092 961  
ABN 28 053 092 961

### **BLACK SWAN'S VISION**

Our vision is for Black Swan to be at the forefront of Australian theatre, earning critical acclaim, attracting capacity audiences and offering our diverse community rich, meaningful theatre experiences.

### **MISSION STATEMENT**

Our mission is to produce theatre of exceptional quality that celebrates life, while entertaining and enriching the hearts and minds of Australians.

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*During 2010, Black Swan State Theatre Company's Star Gazing season presented 122 performances in Perth over five mainstage productions and two from Black Swan's emerging artists group, the HotBed Ensemble. The season was the last in the Playhouse Theatre prior to the Company's move to the new State Theatre Centre of WA in Northbridge.*

Here at Black Swan we are feeling buoyant and optimistic. 2010 has been a great year - subscriptions are at a new high, paid attendances were 63% of capacity (52% in 2009), with an overall 25% increase in paid attendances compared to 2009. We have made some great new additions to our staff and by year's end we had settled into new offices at the State Theatre Centre of WA where we will have direct access to new rehearsal and performance spaces.

Our Perth Festival co-production of *The Sapphires*, which toured to the Adelaide Festival, Sydney, various regional centres in NSW/Victoria and was invited to the prestigious Daegu Music Festival in South Korea, played at the Barbican in London in March 2011. *The Clean House* received critical acclaim in Brisbane with much praise not only for the play and production but for the beautiful work of actors Sarah McNeill and Vivienne Garrett. Roger Hodgman's irreverent production of *Twelfth Night* delighted audiences with some outstanding performances by some of WA's most loved actors. *Madagascar* provided a poignant farewell to the Playhouse, designed by two HotBed designers, Alicia Clements and Ben Collins.

Over 80 actors and designers worked with Black Swan during 2010 including John Waters, Amanda Muggleton, Christine Anu and WA's finest. The HotBed Ensemble supported nine aspiring actors and designers during the year. There was clear evidence of improved production and artistic standards with new showcasing and employment opportunities for WA artists through our national production partners.

In 2010 we received various awards and nominations too numerous to mention. Award highlights included the national AbaF Young & Emerging Artists Award in recognition of Black Swan's emerging artists program and RAC's support, a Deadly Award for *The Sapphires* as Best Production of the Year and Best Production, Director and Design for WA's Equity Benevolent Guild Awards for the Hotbed Ensemble's *The Shape of Things*.

The Rio Tinto Black Swan Commissions program continued its development of new works telling WA and Australian stories and providing opportunities for the introduction of new writers and creative teams to WA. During 2010, Black Swan produced the world premiere seasons in Perth and Melbourne of Hanne Rayson's

*The Swimming Club*. There were further creative development periods for three other commissions that will be produced in 2011-12. Black Swan introduced a Young Writers Workshop series that provided nine young writers the opportunity to develop their work and engage with Black Swan's programs throughout the year.

The focus during 2010 was building our permanent staff, our profile and brand, increasing audiences and ensuring continued improvement in our production standards prior to the move to the new State Theatre Centre in late 2010. The fundraising strategy launched in 2009 resulted in a 154% increase in donations income, with further corporate sponsors joining us. Black Swan ended the year with a surplus to budget of \$79,187.

The Board, together with the executive team, Kate Cherry and Shane Colquhoun, are focused on ensuring Black Swan realises its vision as a sustainable and viable State Theatre Company. We continue to aspire and argue our case to both the State and Australian Governments seeking an increase in core funding to enable Black Swan to increase its annual mainstage productions from five to seven by 2013.

I take this opportunity to thank my fellow Board members for the time and commitment they each offer to Black Swan, together with our executive team and staff who show extraordinary energy and commitment to produce, promote and support world class theatre in Western Australia.

To our sponsors, government partners, patrons and individual donors, many thanks for your continued support of Black Swan and our work. In particular, I want to mention and thank John Holland Group who provided significant assistance with the fit out of Black Swan's new office at the State Theatre Centre of WA.

We are both excited and very aware of the expectations being placed on the Company as a resident company in the State Theatre Centre of WA. We are confident that within the resources available to us, we will continue to move towards fulfilling our vision of earning critical acclaim, attracting capacity audiences and offering our diverse community rich, meaningful theatre experiences.

**SAM WALSH AO**  
CHAIRMAN



*2010 was a big year for Black Swan State Theatre Company; we continued to raise our profile in Western Australia, nationally and internationally, with strong community and business engagement.*

Black Swan tells stories with a popular appeal that engage the audience in a profound transformational experience that reaches out to their sense of wonderment. At Black Swan we aim to create debate and ignite the emotions of our audience with work that challenges traditional understanding of form and content. We tell unique stories that promote tolerance and understanding by creating work that is joyful and profound.

We speak to our audience through metaphor, seeking to champion voices that lure us into looking at the world through new eyes. Telling a good story that offers unique insight into our understanding of the world and promotes diversity lies at the core of our work. We are a theatre company that values and nurtures narrative theatre in forms that cross traditional understandings of class, gender and race.

We play a leadership role in Australian theatre through our Rio Tinto Black Swan Commissions commissioning fund, by creating and promoting new Australian work. Exploring the rhythms, cadences and values of our own culture makes for dynamic engagement with a broad cross-section of Australian communities and lies at the heart of the theatre company we aspire to be.

We play a leadership role in Western Australian theatre by promoting Western Australian artists on our mainstage and through national and international co-productions and tours, and by engaging and nurturing a wider variety of Western Australian theatre practitioners. We provide opportunities to up-skill through our program for emerging artists and young writers.

We opened 2010 with *The Sapphires*, a feel good play written by Indigenous writer Tony Briggs, paralleling the experience of Indigenous singers who are sisters. *The Swimming Club* by Hannie Rayson was Black Swan's second world premiere of a work commissioned as part of the Rio Tinto Black Swan Commissions. This co-production with Melbourne Theatre Company had successful seasons in both Melbourne and Perth, striking a chord with Black Swan's audience who recognised themselves in Rayson's characters.

*The Clean House*, written by America's most exciting contemporary playwright, Sarah Ruhl is a venture into magic realism. This second co-production with Queensland Theatre Company in as many years, resonated with audiences both in Perth and Brisbane. Under Roger Hodgman's sure-handed direction, *Twelfth Night*, a perennial Shakespeare favourite, elicited some of the most enthusiastic responses to a Shakespeare play that Black Swan has seen.

Black Swan's final production in the Playhouse Theatre, *Madagascar* by J.T. Rogers, brought audience favourite Amanda Muggleton back to Perth and provided a beautiful and intriguing closure to Black Swan's time at the Playhouse Theatre.

It was a particularly successful year for the HotBed Ensemble, directed by Adam Mitchell, with two productions receiving broad critical and popular acclaim and dominating the 2010 Equity Benevolent Guild Awards.

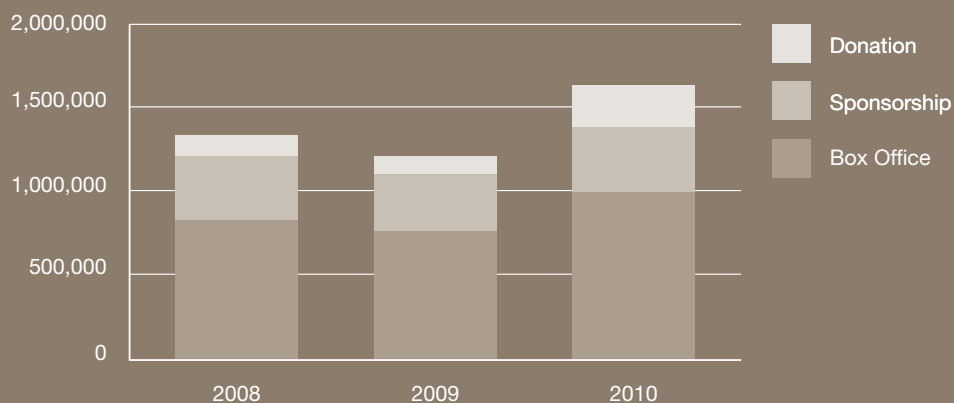
To provide emerging artists with a broader learning experience, Black Swan's emerging artist development program has been expanded to encompass mainstage and studio productions in the new State Theatre Centre in 2011.

I look forward to the opportunities the new State Theatre Centre of WA provides Black Swan both artistically and to reach out to new audiences to engage with us. I look forward to leading Black Swan in this new chapter of its history.

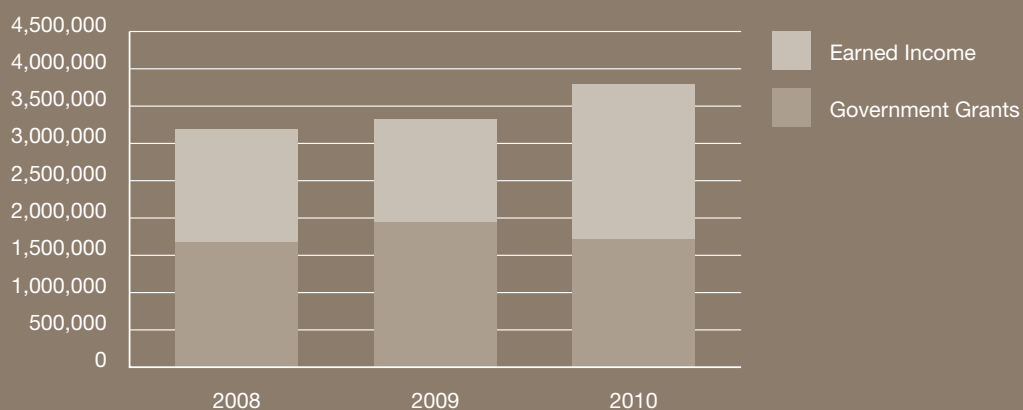
**KATE CHERRY**  
ARTISTIC DIRECTOR



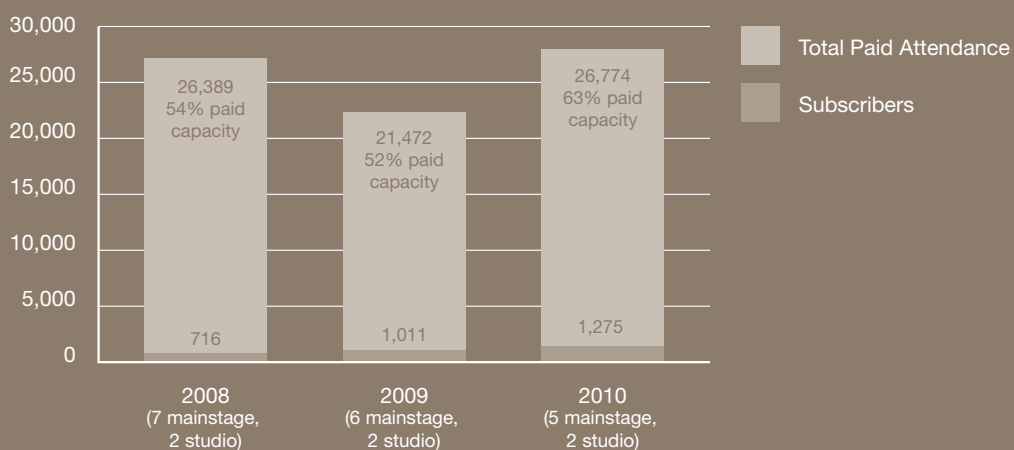
## KEY INCOME STREAMS



## GOVERNMENT DEPENDANCY



## ANNUAL PAID ATTENDANCE &amp; SUBSCRIPTIONS



BLACK SWAN STATE THEATRE COMPANY GRATEFULLY  
ACKNOWLEDGES THE SUPPORT OF OUR PARTNERS:

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



Government of **Western Australia**  
Department of **Culture and the Arts**



*Black Swan State Theatre Company is assisted by the Australian Government  
through the Australia Council, its arts funding and advisory body.*

THE HOTBED ENSEMBLE



RAC members are happier

PRODUCTION PARTNER



*The Clean House*



*Madagascar*

ASSOCIATE PARTNERS



*The Swimming Club*



*The Clean House*



*Twelfth Night*

SEASON PARTNERS



*Accommodation Partner*

EDUCATION PARTNER



WINE PARTNER

FRANKLAND  
ESTATE



MEDIA PARTNERS



ONLINE PARTNER



TECHNOLOGY PARTNER



LEGAL ADVISORS



SUBSCRIBER INCENTIVE PARTNERS



## BLACK SWAN STATE THEATRE COMPANY ACKNOWLEDGES THE SUPPORT OF OUR DONORS IN 2010:

Black Swan has a fervent commitment to fundraising; aiming to generate funds outside government funding through four areas of focus:

1. The Encore Program – provides levels of support ranging from \$500 - \$10,000.
2. General patron and subscriber donations.
3. Trusts and Foundations – seeking grant opportunities outside government funding.
4. Bequests – developing material and useful information for people to use when they consider leaving a bequest to Black Swan in their will.

Thank you to our Founding Patron Janet Holmes à Court AC who gives annually to support Black Swan's commissioning program and to promote its educational activities, directly assisting young Western Australians. Thank you also to Patron Sally Burton whose generosity and support has provided a platform for the future development of Black Swan and its giving program.

Black Swan wishes to thank the following individuals, including Black Swan Board members who generously donated to 2010 programs and productions:

Andrew Drayton & Alecia Benzie  
Alan Cransberg  
Rob McKenzie  
Kate O'Hara  
Vicki Robinson  
Prof. Alan Robson AM  
Sam & Leanne Walsh  
Craig Yaxley





THANK YOU TO THE FOLLOWING PEOPLE WHO KINDLY DONATED TO ENCORE!

**ENCORE!**

*\$10,000 and above*

**APPLAUSE**

*\$5,000*

Steve Taylor

Jim Walker (\$6,000)

**OPENING ACT**

*\$2,500*

Michael Kiernan

**FIRST CALL**

*\$1,000 to \$2,499*

Natalie Angliss

Felicity Bailey

Mary Caporale

Chris Chalwell

Linda Coli

Shane Colquhoun &

Leigh Cathcart

Caroline Crabb

Arianne Cullen

Libby Dadd

Joanne Della Maddalena

Ash Donner

Marco D'Orsogna

Didi Downie

Sally Everist

Michela Fini

Denise Fisher

Annie Fogarty

Nicola Forrest

John Foster &

Kevin Mattaboni

**FIRST CALL CONT...**

Russell Gibbs

Janine & Richard Goyder

Mack & Evelyn Hall

Chris Hedges

Warwick Hemsley

Louise Herron

Sandy Honey

Peter Iancov

Nicola Iffla

Linda Kenyon

Cathy Leunig

Heather Lyons

Sallie-Anne Manford

Paul Mar

Mirvac

Rose Moore

Bruce Morgan

Terrie O'Shea

Mimi Packer

Mark & Ingrid Puzey

Pam Quatermass

Veronique Ramen

Marijana Ravlich

Stephanie Robson

Sally Savini

Linda Savage

Skywest Airlines

Ray Sputore

Lisa Swyere

Lisa Telford

Debbie Throsby

Shareen Traub

Becky Vidler

Virginia Ward

Chris Wharton

Graham Yukich

**BEHIND THE SCENES**

*\$500 to \$999*

Kaye Armstrong

Beau Deleuil

Tania Hudson

Jim & Freda Irenic

Gordon & Nena Johnston

Garnett Skuthorp

Brigid Woss

*\$50 - \$499*

Janelle Baron

Patricia Berridge

Cameron Blythe

Katherine Cheng

Stephen Dennis

Maggie Down

Shirley Egan

Professor Izan

Florence Kane

Joan Karmelita

Amanda Luke

Gary Marsh

Paul Mathiasen

Margaret McKenna

Ross McLennan

Sandra Napier

James Pearson

Winsome Perron

Carol Shannon

Marjorie Semple

Jarrad Seng

Jeff Skates

Flora Smith

William & Charlotte Welton

Melvin Yeo

Denyse Zalsman



Christine Anu, Casey Donovan, Hollie Andrew and Kylie Farmer. Image by Gary Marsh

## THE SAPPHIRES

### BY TONY BRIGGS

Presented by Black Swan State Theatre Company and Company B as part of the UWA Perth International Arts Festival.

#### SEASON

VENUE Playhouse Theatre

SEASON DATES 28 January - 11 February 2010

CAST CHRISTINE ANU, CASEY DONOVAN, HOLLIE ANDREW, KYLIE FARMER, ALJIN ABELLA, KENNETH RANSOM, OLIVER WENN, JIMI BANI

DIRECTOR WESLEY ENOCH

SET DESIGNER RICHARD ROBERTS

COSTUME DESIGNER TIM CHAPPEL

CHOREOGRAPHER TONY BARTUCCIO

MUSICAL DIRECTOR PETER FARNAN

LIGHTING DESIGNER TRENT SUIDGEEST

SOUND DESIGN THOMAS BRICKHILL

LEAD MUSICIAN AND ASSISTANT

MUSIC DIRECTOR SIMON BURKE

BAND – SAX BEN COLLINS

BAND – GUITAR ANDREW WEIR

BAND – DRUMS DANIELE DI PAOLA

ASSISTANT DIRECTOR KYLE MORRISON

LIGHTING SECONDEE AMY HAMMOND

#### PRODUCTION

##### PAID ATTENDANCE

PERTH 7,121  
(paid capacity 83%)

##### NATIONAL TOUR

ADELAIDE 7,681

SHEPPARTON 1,170

FRANKSTON 1,438

GEELONG 2,829

WOLLONGONG 3,008

SYDNEY 12,268

DAEGU, SOUTH KOREA 3,645

CATEGORY Extant Australian



#### WINNER 2010 SYDNEY THEATRE AWARDS

Judith Johnson Awards for Best Performance by an

Actress in a Musical: Christine Anu

#### WINNER 2010 DEADLY AWARDS

Live Production of the Year

*"[The Sapphires] hit all the right notes on opening night and left the audience on their feet cheering for more."*

THE WEST AUSTRALIAN

*"Thursday's opening night performance of the Black Swan State Theatre Company and Company B Belvoir production brought the audience to their feet and with good reason ... The energetic and exciting piece of theatre featured four stellar voices and some of the best music ever produced."*

THE SUNDAY TIMES

*"Donovan brought comic flair and sensuality to the role of Cynthia, and her solos were of overwhelming power."*

THE AUSTRALIAN

*"Hollie Andrew played Julie with the perfect combination of fragility and piqued teenage stubbornness ... Tim Chappel's costumes were visual masterpieces of colour and emotion, and he excelled in capturing the essence of each character in their clothing."*

AUSTRALIAN STAGE





John Waters, Megan Holloway. Image by Jeff Busby.



## THE SWIMMING CLUB

BY HANNIE RAYSON

Presented by Black Swan State Theatre Company  
and Melbourne Theatre Company

### SEASON

VENUE Playhouse Theatre

SEASON DATES 31 March - 18 April 2010

CAST JOHN WATERS, SARAH MCNEILL, IGOR SAS,  
CAROLINE GILLMER, TINA BURSILL, NICHOLAS  
PAPADEMETRIOU, MEGAN HOLLOWAY

DIRECTOR KATE CHERRY

COSTUME & SET DESIGNER CHRISTINA SMITH

LIGHTING DESIGNER MATT SCOTT

COMPOSER/SOUND DESIGNER

RUSSELL GOLDSMITH

MOVEMENT DIRECTOR CLAUDIA ALESSI

### PRODUCTION

#### PAID ATTENDANCE

PERTH 5,230  
(paid capacity 68%)

MELBOURNE 19,422

CATEGORY New Australian Work

*"Seasoned actresses Tina Bursill (Laura) and  
Caroline Gillmer (Bird) gave strong performances,  
each displaying great comic timing and dramatic  
ability. Igor Sas provided much of the comic relief  
as the nerdy, self-confident entrepreneur Jasper."*

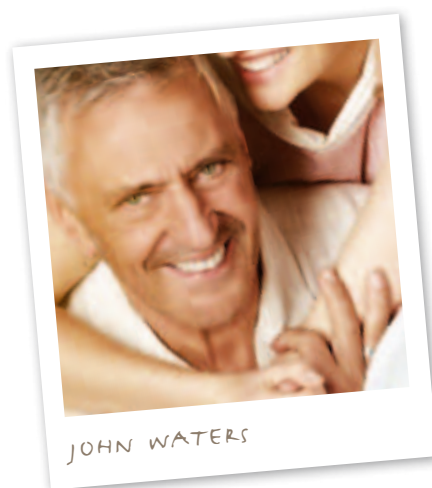
PERTHNOW

*"... the dialogue is often sharp, witty and laced with  
the wistfulness that comes from feeling the sand run  
through the hourglass."*

THE WEST AUSTRALIAN

*"The storyline itself is a winner ... But what really  
makes The Swimming Club such a pleasure to watch is  
the cast ... Each actor plays their roles to perfection and  
engages the audience."*

WA TODAY





Brooke Satchwell, Vivienne Garrett. Image by Gary Marsh

## THE CLEAN HOUSE

BY SARAH RUHL

Presented by Black Swan State Theatre Company  
and Queensland Theatre Company

### SEASON

VENUE Playhouse Theatre  
SEASON DATES 2 - 19 June 2010

CAST CAROL BURNS, SARAH MCNEILL, VIVIENNE  
GARRETT, HUGH PARKER, BROOKE SATCHWELL

DIRECTOR KATE CHERRY  
SET DESIGNER ANDREW BELLCHAMBERS  
COSTUME DESIGNER ALICIA CLEMENTS  
LIGHTING DESIGNER DAVID MURRAY  
SOUND DESIGNER ASH GIBSON GREIG

### PRODUCTION

#### PAID ATTENDANCE

PERTH 3,893  
(paid capacity 41%)

BRISBANE 7,566

CATEGORY Extant International

PRODUCTION PARTNER ANZ

*"An amazing piece of theatre, with every  
theatre skill displayed at its finest. I run out of  
superlatives."*

THEATRE AUSTRALIA

*"Humourous and touching ... the opening night  
audience rarely had a break from laughter."*

PERTH NOW

*"... an absolute masterpiece ... a joy to watch and  
Cherry's direction smacks of attention to detail and a  
deep understanding of the script."*

AUSTRALIAN STAGE

*"Brooke Satchwell is charming ... delightfully expressive"*

THE WEST AUSTRALIAN







Geoff Kelso and Steve Turner. Image by Gary Marsh.



TWELFTH NIGHT  
BY WILLIAM SHAKESPEARE

Presented by Black Swan State Theatre Company

SEASON

VENUE Playhouse Theatre  
SEASON DATES 28 July – 8 August 2010

CAST KENNETH RANSOM, KIRSTY HILLHOUSE,  
AMANDA WOODHAMS, LUKE HEWITT, STEVE  
TURNER, GEOFF KELSO, SAMANTHA MURRAY,  
WILL O’MAHONY, BRENDAN HANSON, RENEE  
HALE, KAZIMIR SAS, KELTON PELL, INGLE  
KNIGHT, STUART HALUSZ.

DIRECTOR ROGER HODGMAN  
SET DESIGNER CHRISTINA SMITH  
COSTUME DESIGNER ALICIA CLEMENTS  
LIGHTING DESIGNER JON BUSWELL  
COMPOSER/SOUND DESIGNER ASH GIBSON GREIG

PRODUCTION

PAID ATTENDANCE 4,442  
(paid capacity 65%)

CATEGORY Classic



*“...scintillating theatre, bringing a savage  
modernism to this timeless play...”*

THE AUSTRALIAN

*“It is a play with light and shade, yin and yang,  
love and loss at its centre.”*

THE WEST AUSTRALIAN

*“...the audience will still leave with a warm feel good  
fuzzy feeling after watching it.”*

AUSTRALIAN STAGE



Rebecca Davis, Amanda Muggleton. Image by Gary Marsh.

## MADAGASCAR

BY J.T. ROGERS

Presented by Black Swan State Theatre Company

### SEASON

VENUE Playhouse Theatre

SEASON DATES 27 October – 7 November 2010

CAST AMANDA MUGGLETON, GREG MCNEILL,  
REBECCA DAVIS

DIRECTOR KATE CHERRY

SET & COSTUME DESIGNER ALICIA CLEMENTS

LIGHTING DESIGNER JON BUSWELL

SOUND DESIGNER BEN COLLINS

### PRODUCTION

PAID ATTENDANCE 3,846

(paid capacity 56%)

CATEGORY Extant International

PRODUCTION PARTNER Wesfarmers Arts

*"It is to the credit of director Kate Cherry that she allows the audience to draw its own conclusions about truth and meaning. In doing so, the silence of the unsaid achieves a powerful resonance among so many insistent words."*

THE WEST AUSTRALIAN

*"... dramatic and gave the excellent actors something to really get their teeth into."*

THEATRE AUSTRALIA

*"Amanda Muggleton's emotions range from one end of the scale to another in a wonderful performance."*

AUSTRALIAN STAGE



MAINSTAGE PRODUCTIONS

ARTISTIC VIBRANCY

*The much celebrated HotBed Ensemble in its 5th and final year produced its most critically acclaimed work.*

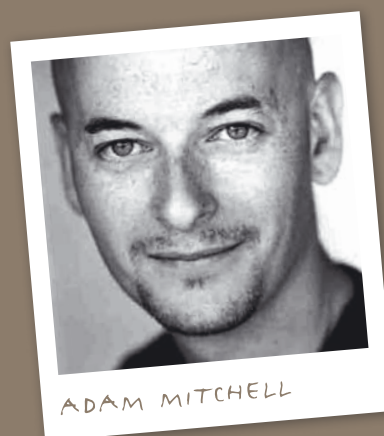
It was a year of international plays. The HotBed produced a visually striking high tech imagining of Neil Labute's modern classic *The Shape of Things* (USA), and David Greig's haunting Scottish play *Yellow Moon* - *The Ballad of Leila and Lee*.

The two works shared a psychological realism and intensity, and they allowed us to explore two entirely different aesthetics, collaborate with an exceptional designer of Moving Images, and further enhance the HotBed's reputation for visually arresting work and its visceral house style.

Over the course of this unique program, more than 50 talented young artists were nurtured through the performance and workshop program. It is incredibly rewarding to see a whole new generation of young theatre makers, actors, technicians and creatives now making their mark on Black Swans' main stage here in Western Australia and also right around the country.

I am certain the HotBed Alumni will continue to stand out, contributing fresh and novel ideas to theatre in our state and adding to the cultural conversation nationally for many years to come.

**ADAM MITCHELL**  
**DIRECTOR, HOTBED ENSEMBLE**







Melanie Munt, Tim Solly, Austin Castiglione, Adriane Daff. Image by Jarrad Seng.

## THE SHAPE OF THINGS BY NEIL LABUTE

### SEASON

VENUE Perth Institute of Contemporary Art  
SEASON DATES 15-30 May 2010

CAST AUSTIN CASTIGLIONE, ADRIANE DAFF,  
MELANIE MUNT, TIM SOLLY

DIRECTOR ADAM MITCHELL

SET & COSTUME DESIGNER FIONA BRUCE

LIGHTING DESIGNER TESS REUVERS

SOUND DESIGNER PETER DAWSON

MOVING IMAGE DESIGNER MIA HOLTON

### PRODUCTION

PAID ATTENDANCE 1,214 (paid capacity 77%)

CATEGORY Extant International

WINNER - 2010 EQUITY GUILD AWARDS

Best Actor (Female): Melanie Munt

Best Design (in any medium): Fiona Bruce

Best Director: Adam Mitchell

Best Production

*"riveting, razor sharp drama...a sleek, scintillating production that will leave audiences dazzled and debating long into the night...a clever, polished and very entertaining production".*

THE WEST AUSTRALIAN

*"Seeing the HotBed Ensemble production of this play made for a knockout evening. If not for the noticeably good set design (by Fiona Bruce), elegant scene changes and engaging performances that make the two hours fly by, then at least for the post-show conversation. Anyone interested in art, sociology or ethics will find material to chew over."*

ARTSHUB





Melanie Munt, Adriane Daff. Image by Gary Marsh.

## YELLOW MOON – THE BALLAD OF LEILA AND LEE

BY DAVID GREIG

### SEASON

VENUE Perth Institute of Contemporary Art  
SEASON DATES 7- 22 August 2010

CAST AUSTIN CASTIGLIONE, ADRIANE DAFF,  
MELANIE MUNT, TIM SOLLY

DIRECTOR ADAM MITCHELL

SET & COSTUME DESIGNER FIONA BRUCE

LIGHTING DESIGNER TESS REUVERS

SOUND DESIGNER PETER DAWSON

MOVING IMAGE DESIGNER MIA HOLTON

### PRODUCTION

PAID ATTENDANCE 998 (paid capacity 68%)

CATEGORY Extant International

*"Tim Solly's Lee is charming and infuriating... Adriane Daff as Leila is touching in her early insecurity and inspirational in her final moments of strength and courage...Melanie Munt and Austin Castiglione in a variety of roles are also consistently excellent."*

THE WEST AUSTRALIAN

*"Yellow Moon is not a play that you will "enjoy" as such. It will draw you into its world, intrigue you and interest you, make you think and make you question. All the tings a good play should do."*

AUSTRALIAN STAGE



## RESEARCH AND DEVELOPMENT

The Rio Tinto strategic commissioning program, the Rio Tinto Black Swan Commissions enables Black Swan to contract Australia's leading playwrights to develop new works that will not only show Western Australians stories about themselves, but showcase our work to the rest of Australia and the world. The Rio Tinto Black Swan Commissions will support four distinct streams of writing:

- Plays about WA by senior local and national playwrights;
- Plays about WA's relationship with the rest of the world, in particular Asia;
- Adaptations of novels and short stories by Western Australian writers of note;
- The development of musicals based on WA stories.

## COMMISSIONS WORKS IN DEVELOPMENT

*The Damned* by Reg Cribb

*The Boom* by Matt Dyktynski

*The White Divers of Broome* by Hilary Bell

*The Gap* by Aidan Fennessy

*The Damned* will be produced in 2011 as part of Black Swan's Studio Underground season.

All of these works, together with Reg Cribb's *Boundary Street* and Tim Winton's first play *Rising Water* programmed for 2011, received dedicated creative workshop development with writers, actors and other creatives during 2010.

## ARTISTIC PEER REVIEW PROCESS

The 2010 Artistic Peer Review Panel included: Shelagh Magadza, Jon Buswell, Leith Taylor, David Filshie, Vivienne Garrett, Stuart Halusz, Amanda Woodhams, Barry Strickland, Roger Hodgman (national representative), Vicki Robinson (Board representative).

## YOUNG WRITERS GROUP

Nine young writers met monthly with Director Adam Mitchell during 2010 to discuss a diverse range of scripts and to consider their own writing projects. Adam Mitchell worked closely with three writers to provide individual dramaturgical support.

## RICHARD BURTON AWARD FOR NEW PLAYS

The Richard Burton Award for New Plays was established to celebrate the illustrious career of Richard Burton, one of the great stars of the silver screen, and to encourage great storytellers from all over Australia to develop new work. The competition is open to full length, unproduced plays which have been written in the 12 months leading up to the closing date of the Award. Black Swan manages the Award and judging process on behalf of Sally Burton's Onward Production.

Black Swan will stage a reading of the winning work, and Onward Production and Black Swan have the first exclusive rights to produce the play for 12 months from the Award being announced.

In 2010, the first prize (\$20,000) was awarded to Caleb Lewis for his play *Clinchfield*, the second prize (\$10,000) was awarded to Hellie Turner for her play *The Time of Texas Wall*.

Caleb Lewis studied playwriting at Flinders University, later being mentored by Nick Enright. His plays include *Songs for the Deaf*, *Nailed*, *Dogfall* and *Death in Bowengabbie*. His play *The Sea Bride* won the 2006 Inscription Emerging Playwright Award; in 2008 he was awarded an AWGIE for *Otzi – the Story of the Iceman*. His play *Men, Love and the Monkeyboy* was shortlisted for the Griffin Award and is the winner of the 2008 Mitch Matthews Award. His winning entry for the Richard Burton Award for New Plays, *Clinchfield*, based on the hanging of an elephant in small town Tennessee, received a workshop in Adelaide last year. He recently returned from developing a script on Palm Island with the Australian Theatre for Young People and is now working with students from refugee backgrounds in Sydney's West. Current projects include a play about robots; a play about sock puppets and adapting a novel, *Rust and Bone*, for the Adelaide Festival Centre.

Hellie Turner is an established West Australian actor, director and playwright with numerous mainhouse, independent, community and youth production credits to her name. Her work has been seen by audiences in Western Australia, Victoria, New South Wales, South Australia, the Northern Territory and Queensland. Her plays include *Road Train*, *The Gun*, *Fair Dinkum*, *Luv Struk* and *Bone Dry*. She is a two-time winner of the WA Premier's Book Award (Scripts) – in 2002 for *Bench* and in 2006 for *Sardines*. Hellie also was the inaugural winner of the 2006 Maj Monologues competition for *Billy Windlock*. Hellie is the resident playwright and Artistic Director for the professional WA theatre ensemble company M and was a nominee for the Society of Women Writers' 2010 'Alice Award'.

## EMERGING ARTISTS

Sponsored by the RAC, Black Swan's Hotbed Ensemble completed its final productions in 2010. Black Swan's emerging artist development program has been highly successful in presenting cutting edge extant work and attracting young audiences to the studio space at PICA. The program has also been highly successful in identifying talented designers that have subsequently made the leap to work on Black Swan's mainstage productions.

Following a period of review during 2010, Black Swan will expand its emerging artist development program to operate across studio and mainstage productions in 2011, enabling the Company to work with a growing number of emerging artists and offering them a broader learning experience.

All emerging artists will become Associate Artists of Black Swan for the calendar year, highlighting the importance of these artists to Black Swan. Associate Artists will include emerging designers, directors, writers and actors who will work closely with each other and more experienced artists throughout the year, giving them an opportunity to experiment and develop their skills.

Workshops run by established creatives, performers or visiting artists will be offered to Associate Artists several times per year. Black Swan will also assist in establishing mentoring relationships. The majority of Associate Artists in each year will be under the age of 30 or in their first five years of practice. Twenty Associate Artists have already been engaged for 2011.



## AUDIENCE DEVELOPMENT

### MAINHOUSE & HOTBED ENSEMBLE SEASONS

TOTAL PAID ATTENDANCE 26,744 (63% capacity)

TOTAL ATTENDANCES 33,112 (77% capacity)

TOTAL SUBSCRIBERS 1,275 (26% increase from 2009)

Attendances as a percentage of capacities grew by 11% compared to 2009, driven by growth of paid attendances. Two of Black Swan's productions in 2010 (*The Sapphires* and *The Shape of Things*) can boast attendances in excess of 98%.

Black Swan continued to execute a number of audience development initiatives and outreach strategies. The community outreach strategy has the objectives of establishing or improving Black Swan's long-term relationship with influencers from a wide cross-section of the Perth community, increasing brand awareness of Black Swan across the community, encouraging current non-attenders to attend Black Swan plays, and creating a foundation for future project or campaign based interaction. This included a stronger PR focus on online influencers and online word-of-mouth in Perth, targeted invitations to various community groups to attend theatre previews as guests of Black Swan and the inclusion of all mayors of metropolitan councils to Black Swan's preview invitation lists.

Furthermore, Black Swan aimed to increase the attendance of young people by continuing to promote the availability of student rush tickets at all mainstage plays, and promote the specially priced "parents tickets" for parents whose child was attending a Black Swan play as part of a school group. The newly introduced "Family Package", including two adult and two student tickets, proved to be very successful and has supported Black Swan's efforts in introducing younger patrons to our works.

A performance with audio descriptor service for blind or vision impaired patrons was offered for all plays performed at the Playhouse Theatre. The awareness of this service is growing, attracting higher numbers of users.

## TOURING

In addition to co-produced mainstage seasons of our work in Melbourne, Brisbane and Sydney, Black Swan productions toured nationally and internationally during 2010.

Following its sold out Perth Festival season, *The Sapphires* had successful seasons at the Adelaide Festival, Shepparton, Frankston, Geelong, Wollongong and at the Daegu Music Festival in South Korea. The production continued its success in 2011 with further seasons in Canberra and Penrith, prior to a two week season at the Barbican in London.

Additional regional touring funding was not available from the State Government during 2010.

## EDUCATION & COMMUNITY ENGAGEMENT

There was a slight increase in student performance bookings during 2010 with a total of 4,566 students attending our productions.

Twenty students from Cyril Jackson Senior Campus, identified as socio-economically disadvantaged, were given free tickets and bus transport to Black Swan's production of *Twelfth Night*. Access was made possible through sponsorship from the Sony Foundation (tickets) and Variety Club Children's Charity (bus).

The most popular productions were *The Sapphires* and *Twelfth Night*. *The Sapphires* was popular due to its social and historical context, as well as being an Australian text, while *Twelfth Night* was extremely popular due to its placement on the Drama and English Literature Curriculum Council Set Text List.

Accessibility of productions for student groups continues to be enhanced with the programming of both pre-show and post-show forums and the development and distribution of comprehensive Education Resource Kits for use by students and teachers in the classroom. The kits are distributed free of charge to any school that makes a school group booking for a Black Swan production. In 2010, 21 Education Kits were purchased separately by teachers from all over Australia. A total of 1,224 students attended pre-show talks and post-show Q & A's with the Director and cast of the particular productions.

The Company's workshop program continues to increase in popularity with teachers responding positively to the clear links between workshops and the Drama Curriculum requirements for Upper School Students. A total of 975 schools students participated in 36 performance and production workshops addressing Drama Course Examination requirements.

In 2010, our Education Manager was again nominated as the Industry Representative on the DramaWest Board. She was responsible for organising the industry trade stall at the DramaWest State Conference and the Company contributed to prize giveaways on the day. She attended the National Conference for Major Performing Arts Organisations Educators in Sydney and as a result joined the newly formed Major Performing Arts Organisations Educators Network Committee. This Committee was set up to continue instigating future conferences and closely following developments in the new Australian Arts Curriculum due to be implemented in 2012.

## THEATRE THRILLS & SKILLS

During 2010, Black Swan offered three 10 week courses in a range of theatre skills run by leading professional theatre artists and open to anyone aged 16 and over. A total of 28 people from varying backgrounds enrolled in the courses and the feedback received was excellent.

## DIVERSITY

While Black Swan is aiming to attract a cross-section of the Western Australian population – including younger, ethnically diverse and disadvantaged people - to its theatre productions, the make-up of Black Swan's audience is currently still heavily skewed towards women, who account, on average, for 70-80% of patrons in the 45+ years age bracket, tertiary educated in the \$55,000+ income bracket.

Black Swan's HotBed Ensemble productions successfully attracted a significantly younger, inner-city audience, and *Twelfth Night* was very popular with school groups.

The Company continues to program a wide range of plays, with a diversity of casts and stories that resonate with a broad cross-section of the West Australian public.

Following sector debate on gender issues, in particular playwrights, Black Swan has commenced annual reporting of the gender split of actors and creatives (including writers separately) for our core season.

### GENDER 2008 - 2010

	2008	2009	2010
CAST	33M 19F	25M 22F	23M 22F
CREATIVES	37M 15F	30M 10F	27M 17F
PLAYWRIGHTS	7M 2F	5M 3F	5M 2F
TOTALS	70M 34F	55M 32F	50M 39F

Note: Creatives include playwrights

# FINANCE

Financially and operationally 2010 proved a success with an end of year surplus of \$79,187 and the Company prepared for its relocation to the State Theatre Centre of WA.

There continued a rigorous monitoring of all expenditure, in particular production related expenditure, to ensure budgets were more accurately developed and monitored. At year end, production expenditure was \$30,118 under budget.

A continued focus on sponsorship and the new fundraising strategy provided increased income in both these key areas. Low base salaries were further increased on 1 July in an attempt to improve benefits to all staff.

Black Swan's earned income accounted for 50% of total income in 2010, with grant income totalling 50%. The % breakdown of earned income was:

BOX OFFICE	28%
SPONSORSHIP	12%
DONATIONS	8%
SUNDRY	2%

# MANAGEMENT AND STAFF

At year's end, Black Swan had the management and staff team to successfully relocate to the State Theatre Centre of WA. There were two significant management appointments during 2010 including Peter Bishop as Production Manager and Andree McIntyre as Fundraising Manager (part-time).

Staff salaries are still below comparative salaries paid in other 'state flagship' companies and while mid-year increases provided some comfort the Board and executive continue to work to increase salaries across all levels.

# RELOCATION TO STATE THEATRE CENTRE OF WA

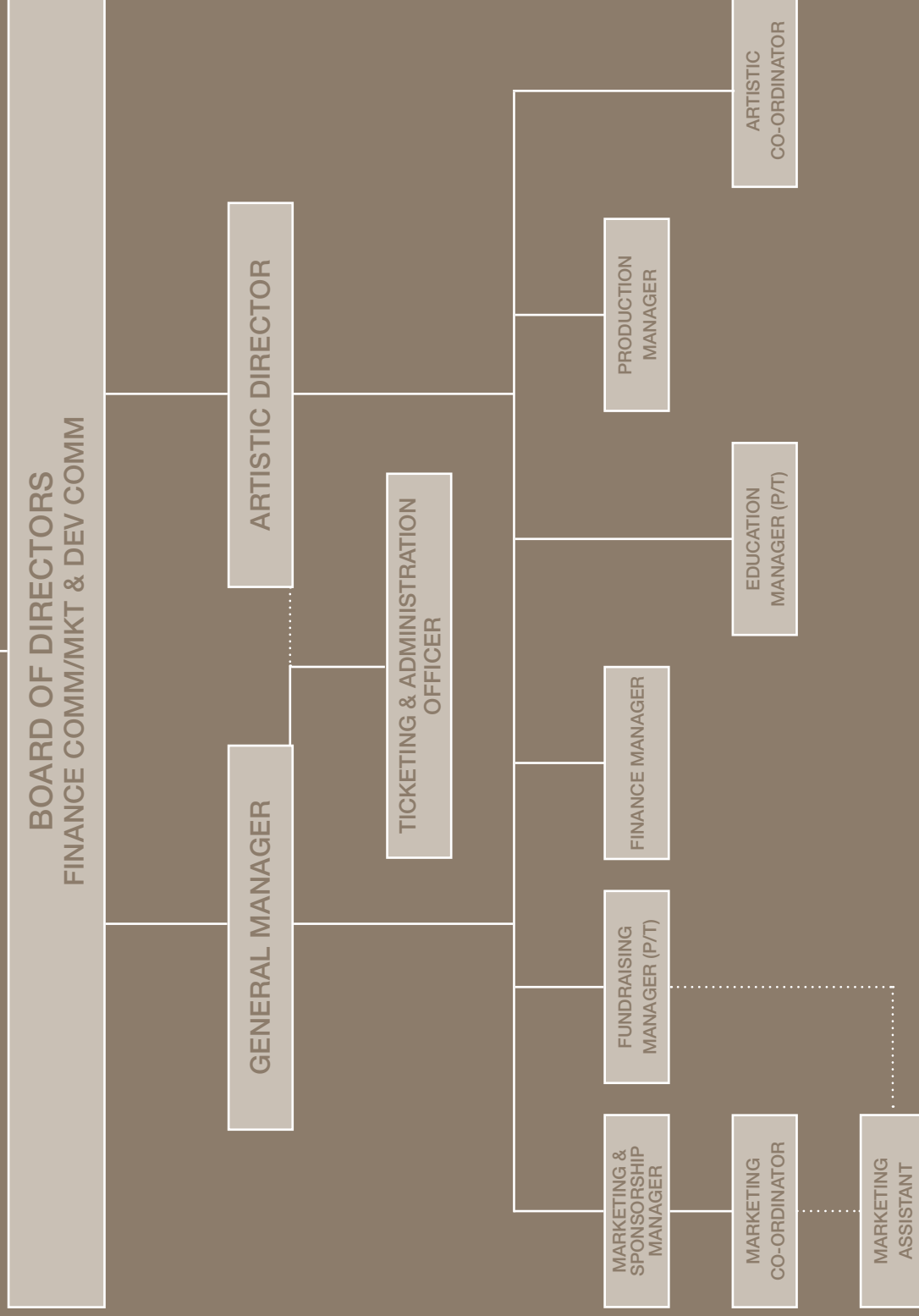
In mid-December, Black Swan relocated from the Masonic Hall in Nedlands, where we were based for eight years, to the new office at the State Theatre Centre of WA. A garage sale, many archival boxes and a number of large skip bins assisted the relocation project! During 2010, production storage was also located to a single warehouse property in Bayswater. In late 2010, Black Swan leased an upstairs property in James Street that will house the Company's Wardrobe Department and provide additional storage.

Many months of detailed planning by staff, a contract relocation manager and by the Resident Companies Working Party ensured there were no major issues and the relocation was completed successfully and on schedule. Black Swan is grateful for the support of the following companies which provided valuable in-kind assistance for the relocation: IA Group, Crown Relocations, Kytect Group, DPSA, First State Group, Absolute Office, and the John Holland Group, which provided extremely generous support for the move.

The State Theatre Centre of WA opened officially in February 2011 with Black Swan's first production, Boundary St, for the Perth International Arts Festival, opening on 5 March 2011.

# BLACK SWAN STAFF 2010

<b>ARTISTIC DIRECTOR</b> Kate Cherry	<b>WARDROBE MANAGER</b> Sacha Mahboub
<b>GENERAL MANAGER</b> Shane Colquhoun	<b>TICKETING AND ADMINISTRATION OFFICER</b> Fleur Hardy (to July) Nicole Inkster (from July)
<b>MARKETING AND SPONSORSHIP MANAGER</b> Nancy Hackett	<b>OVERSEAS REPRESENTATIVES</b> <b>London</b> Diana Franklin and Yolande Bird <b>New York</b> Stuart Thompson
<b>PRODUCTION MANAGER</b> Ashley Page (to August), Peter Bishop (from August)	<b>VOLUNTEERS &amp; ARTS ANGELS</b> Cathy Penglis Robbyn Bracknell Tania Hudson Evelyn Broad Di Campbell Veronica Fitzpatrick Joy Flower Brian Heller Chlo Hodge Ishbelle Johnstone Lorna Lachlan Fay Thurling Margrit Weuger Peggy Macliver Graham Dahl Joan Taylor Geoff Leeder
<b>FINANCE MANAGER</b> Amanda Luke	
<b>FUNDRAISING MANAGER</b> Estelle Hajigabriel (to October) Andree McIntyre (from November)	
<b>EDUCATION MANAGER</b> Alena Tompkins	
<b>ARTISTIC COORDINATOR</b> Chantelle Iemma	
<b>DIRECTOR, HOTBED ENSEMBLE</b> Adam Mitchell	
<b>MARKETING CO-ORDINATOR</b> Madolyn Grove (to February) Kerry Miller (from February)	
<b>MARKETING ASSISTANT</b> Kerry Miller (to February) Shona Saxton (from February)	





## KEY ANNUAL PERFORMANCE INDICATORS

31 DECEMBER 2010

ARTISTIC VIBRANCY	MEASURE	2010 TARGET	2010 ACTUAL	COMMENT	2009 ACTUAL
Diversity in programming, with 'excellence' the key driver	Mainhouse/HotBed productions	5/2	5/2		6/2
	Net Promoter Score	30%	45%		35%
Commissioning new works by Australian writers	Production of new Black Swan commissioned work	1	1	The Swimming Club	1 (The Web)
	New commissions	2	0	No new commissions	0
	Creative Developments	4	5	Focus on development	0
Industry leadership & collaboration with other arts companies and organisations	Co-production partnerships with national and/or WA producers	3	3	QTC/MTC/ Company B	2 (QTC & Hothouse)
Engagement of outstanding performers, directors, designers, and other 'creatives'	Engagement of WA & national actors and creatives (mainstage & Hotbed)	38% Non-WA based 62% WA-based 50/50 co-productions	31% 69% 51% WA/ 49% Non-WA	80 actors & creatives engaged in our season	80 total

AUDIENCE GROWTH	MEASURE	2010 TARGET	2010 ACTUAL	COMMENT	2009 ACTUAL
Programming annual seasons with broad audience appeal	Paid ticket sales: no & % capacity (7 productions)	26,774/63%	26,743/63%	25% increase from 2009	21,472/52%
	Total attendances (includes sponsors, VIP comps)	31,665/75%	33,112/77%		27,996/67%
Strengthening audience loyalty	No of Subscribers	1,200	1,275	26% increase	1,011
	Retention rate	70%	68%		70%
Increasing access across the broader community through a significant education and community based program	Regional WA tour	No tour	No tour		14 centres, 8 remote
	Tour total attendances				1,610/37%
	Multi-state national tour	4 states	3 states		No tour
	Student attendances/%	3,778/16%	4,566/17%	12% increase from 2009	4,074/19%
	Community and education-workshop attendances	1,136	975		1,110

FINANCIAL VIABILITY	MEASURE	2010 TARGET	2010 ACTUAL	COMMENT	2009 ACTUAL
Significantly increased earned income	Box office	\$1026K	\$921K (28%)	21% increase	\$761K (23%)
	Sponsorship	\$372K	\$380K (12%)	10% increase	\$343K (10%)
	Donations (\$ & % total income)	\$200K	\$249K (8%)	154% increase	\$98K (3%)
Maintenance of adequate reserves	End of Year surplus	\$76K	\$79K		\$67K
	Rebuild Reserves	\$109K	\$112K		\$33K
	Reserves % of income	3%	3%		1%

The Directors present their report together with the financial statements of Black Swan State Theatre Company Limited ("the Company") for the financial year ended 31 December 2010.

## DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

**CHAIR** Samuel Maurice Cossart Walsh AO  
**DEPUTY CHAIR** Andrew Stephen Drayton  
**DEPUTY CHAIR** Duncan St John Ord  
**TREASURER** Craig Yaxley  
 Robert Leslie McKenzie  
 Vicki-Lynne Robinson  
 Kathleen Jessica O'Hara  
 Alan John Cransberg  
 Professor Alan David Robson AM

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

## PRINCIPAL ACTIVITIES

The principal activities of the Company during the financial year were the staging of theatre productions and development of all associated arts.

### THE COMPANY'S SHORT-TERM OBJECTIVES ARE TO

- Develop and present theatre of excellence within the context of Western Australian cultural traditions;
- Develop and present the work of Western Australian writers and performers;
- Develop and nurture local artists and those who work in support of them.

### THE COMPANY'S LONG-TERM OBJECTIVES ARE TO

- Develop a regional style in the interpretation and presentation of the theatre;
- Tour interstate and overseas
- Give special emphasis to the development and preparation of original works which may be performed at Australian and International Festivals.

### TO ACHIEVE THESE OBJECTIVES, THE COMPANY HAS ADOPTED THE FOLLOWING STRATEGIES

- Continuous focus on outstanding production values and artistic excellence monitored through the Artistic Peer Assessment Process
- Development of strategic partnerships with Western Australian and national organisations
- Commissioning new works by Australian writers.

### THE COMPANY MEASURES ITS PERFORMANCE THROUGH KEY PERFORMANCE INDICATORS IN

- Artistic vibrancy
- Audience growth
- Outstanding people
- Financial security

## INFORMATION ON DIRECTORS

The names and particulars of directors in office at any time during or since the end of the year are:

### SAM WALSH CHAIRMAN

Chief executive of Rio Tinto's Iron Ore group since 2004. Joined Rio Tinto in 1991; chief executive of the Aluminium group from 2001 to 2004. Prior to Rio Tinto, worked for 20 years in the automotive industry at General Motors and Nissan Australia. Executive director of Rio Tinto Limited and Rio Tinto plc; non-executive director of West Australian Newspapers; chair of WA Chapter of the Australian Business Arts Foundation. Patron of State Library of WA Foundation and a patron of UWA Hackett Foundation. In 2010, was appointed as an Officer in the General Division of the Order of Australia and awarded an Honorary Doctor of Commerce by Edith Cowan University. In 2007, was awarded an Australian Export Hero and Western Australian Citizen of the Year – Industry & Commerce.

### DUNCAN ORD DEPUTY CHAIR, MEMBER OF MARKETING & DEVELOPMENT COMMITTEE

Executive Director Department of Indigenous Affairs (Regional Outcomes), senior public servant for past seven years, previously 30 years in the Arts industry including eight years at the WA Academy of Performing Arts and four years as General Manager Black Swan Theatre. Fives years as member of the Performing Arts Board of the Australia Council. Previous Chairman of Spare Parts Puppet Theatre, Skadada dance circus.

### ANDREW DRAYTON DEPUTY CHAIR, MEMBER OF FINANCE COMMITTEE

General Manager – Asset Management Rio Tinto Iron Ore. Currently responsible for all asset management activities supporting Rio Tinto Iron Ore operations in Western Australia. Graduate of the Royal Military College, Duntroon with 15 years of service as an officer in the Australian Regular Army serving in Australia, the United Kingdom and Germany. Experience since leaving the Army includes line management and management consulting roles with companies like Booz-Allen and Hamilton, Kellogg Brown and Root, and Rio Tinto, operating in Sydney, London, Budapest and Perth. Qualifications - Bachelor of Science (with Honours) and a Masters of Strategic Studies.

**CRAIG YAXLEY TREASURER, CHAIR OF FINANCE COMMITTEE**

Tax partner with KPMG since 1994 with over 25 years corporate tax experience. Fellow of the Taxation Institute of Australia and Associate of the Institute of Chartered Accountants in Australia. Executive Councillor and Treasurer of the Association of Mining and Exploration Companies Inc and previously Treasurer of the Friends of the Ballet (WA).

**ROBERT MCKENZIE OVER SIGHT OF LEGAL ISSUES MEMBER OF MARKETING & DEVELOPMENT COMMITTEE**

Director of McKenzie Moncrieff Lawyers. Former partner with major national law firm and predecessors for 22 years. Over 20 years experience in legal aspects of state funded theatre companies. Former director for 10 years of Indian Pacific Ltd and West Coast Eagles. Was a member appointed by Federal Attorney-General and Treasurer to review Insolvency Practitioners and Controllers and was a member of the Federal Government Non Government Schools Funding Review Committee. Taught part time at UWA for 10 years. Former National Chair of Law Council of Australia Insolvency and Reconstruction Law Committee and state Chair of the Corporations Committee and past Chair of Law Society of WA Commercial Lawyers Committee. Is a director of Mundo Minerals Ltd and Commissioner of the WA Football Commission.

**ALAN CRANSBERG MEMBER**

Appointed Alcoa of Australia Managing Director in February 2008 and accountable for Alcoa's interests in the Australian region. He has responsibility for the bauxite mines, alumina refineries and aluminium smelters in Australia and is responsible for best practice knowledge sharing and equipment/technology development for Alcoa's global refining and mining system. Alan is also a Vice President of Alcoa Inc. Previous to his current role, Alan worked for seven years with Alcoa in the USA in a variety of global manufacturing and leadership roles. Alan holds an honours degree in Civil Engineering from the University of Western Australia and began his Alcoa career immediately after graduating in 1980.

In addition to being on the Board of the Black Swan Theatre Company, Alan is the Chairman of the West Coast Eagles, President of the Australian Aluminium Council and a Councillor for AbaF (Australian Business Arts Foundation).

**KATE O'HARA CHAIRMAN, MARKETING & DEVELOPMENT COMMITTEE**

Marketing career began in the late 1980s and expands across many sectors including retail, tourism, construction, mining and finance. After starting with JMG Marketing, and then spending four years in Singapore, she returned to Perth as Group Account Director and a Senior Manager with The Shorter Group. After several years as State Manager for The Capital Group, and following the creation

of Intersect Communications consultancy, she now oversees Hawaiian's communications strategy across all aspects of the company's business as its General Manager of Marketing and PR. Committee member of The 500 Club. She also holds several other Board and Advisory roles with charity, fashion, political and sports organisations.

**VICKI-LYNNE ROBINSON MEMBER, OVERSIGHT OF THE ARTISTIC PEER REVIEW PROCESS**

General Manager Legal - Corporate with Wesfarmers Limited. General Manager of Energy Generation Pty Ltd, part of Wesfarmers Energy from 2007 to 2009, Legal Counsel with Wesfarmers Limited from 2003 to 2007 and Solicitor and then Senior Associate with Clayton Utz between 1998 and 2003. Holds a Bachelor of Laws and a Bachelor of Commerce from UWA. Member of the Advisory Board of the Curtin School of Business Law and Taxation.

**PROFESSOR ALAN ROBSON MEMBER**

Vice-Chancellor The University of Western Australia since 2004. Deputy Vice-Chancellor and Provost from 1993. Currently the Hackett Professor of Agriculture. Fellow of the Australian Academy of Technological Sciences and Engineering and the Australian Institute of Agricultural Science. Member of the Board of Directors of the Australian Vice-Chancellors' Committee. Chair of Group of Eight (2007-2010). Awarded the Australian Medal of Agriculture Science. Professor Robson is a Member of the Order of Australia and Western Australian Citizen of the Year - Professions.

During the financial year, 7 Board Meetings and 8 Finance Committee meetings were held. Attendance was as follows:

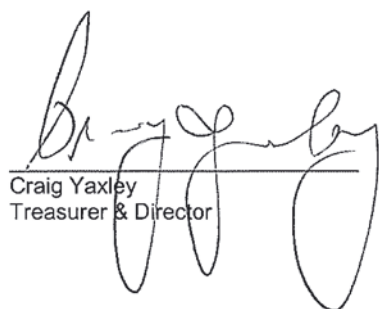
DIRECTORS	BOARD MEETINGS		FINANCE COMMITTEE MEETINGS	
	No. Eligible to Attend	Attended	No. Eligible to Attend	Attended
Sam Walsh	7	6	N/A	N/A
Andrew Drayton	7	7	8	8
Duncan Ord	7	4	N/A	N/A
Craig Yaxley	7	5	8	8
Robert McKenzie	7	7	N/A	N/A
Vicki-Lynne Robinson	7	6	N/A	N/A
Kate O'Hara	7	7	N/A	N/A
Alan Cransberg	7	6	N/A	N/A
Professor Alan Robson	7	3	N/A	N/A

The Company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$2 each toward the property of the Company. At 31 December 2010 the total amount that members of the company are liable to contribute if the company is wound up is \$18 (2009 - \$18).

## AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration for the year ended 31 December 2010 has been received and can be found on page 20 of the financial report.

Signed in accordance with a resolution of the Board of Directors



Craig Yaxley  
Treasurer & Director

Dated this 21 day of March 2011  
Perth, Western Australia



## STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
Revenue	2,3	3,810,296	3,341,135
Production and theatre expenses		(2,518,966)	(2,112,099)
Administration expenses		(1,197,671)	(1,130,698)
Other expenses	4	(14,472)	(31,020)
<b>Profit before income tax expense</b>	4	<b>79,187</b>	<b>67,318</b>
Income tax expense	1(a)	-	-
<b>Profit for the year</b>		<b>79,187</b>	<b>67,318</b>
<b>Other comprehensive income after income tax</b>		<b>-</b>	<b>-</b>
<b>Other comprehensive income for the year, net of tax</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income for the year</b>		<b>79,187</b>	<b>67,318</b>
Total comprehensive income attributable to members of the entity		79,187	67,318

The accompanying notes form part of these financial statements.

## STATEMENT OF FINANCIAL POSITION

### AS AT 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
CURRENT ASSETS			
Cash and cash equivalents	5	913,372	381,560
Trade and other receivables	6	124,759	210,521
Other assets	7	236,340	315,515
TOTAL CURRENT ASSETS		1,274,471	907,596
NON-CURRENT ASSETS			
Property, plant and equipment	8	69,124	25,030
TOTAL NON-CURRENT ASSETS		69,124	25,030
TOTAL ASSETS		1,343,595	932,626
CURRENT LIABILITIES			
Trade and other payables	9	593,445	431,470
Income in advance	10	637,800	467,993
TOTAL CURRENT LIABILITIES		1,231,245	899,463
TOTAL LIABILITIES		1,231,245	899,463
NET ASSETS		112,350	33,163
EQUITY			
Retained earnings	11	112,350	33,163
TOTAL EQUITY		112,350	33,163

The accompanying notes form part of these financial statements.

## STATEMENT OF CHANGES IN EQUITY

### AS AT 31 DECEMBER 2010

	2010 \$	2009 \$
CHANGES IN EQUITY – RETAINED EARNINGS		
Equity at beginning of the financial year	33,163	(34,155)
Profit attributable to the entity	79,187	67,318
Equity at end of the financial year	112,350	33,163

The accompanying notes form part of these financial statements.

## STATEMENT OF CASH FLOWS

### FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
<b>Cash flows from operating activities</b>			
Receipts from ticket sales		1,087,668	845,382
Receipts from grants, sponsorships and donations		2,554,426	2,352,526
Payments to suppliers and employees		(3,916,099)	(3,417,537)
Interest received		28,738	22,736
Other revenue		793,944	341,203
Net cash inflow from operating activities	14(ii)	548,677	144,310
<b>Cash flows from investing activities</b>			
Proceeds from sale of plant and equipment		8,267	-
Payments for plant and equipment		(25,132)	(7,676)
Net cash outflow from investing activities		(16,865)	(7,676)
Net increase in cash and cash equivalents		531,812	136,634
Cash and cash equivalents at the beginning of the financial year		381,560	244,926
Cash and cash equivalents at the end of the financial year	5	913,372	381,560

The accompanying notes form part of these financial statements.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Consensus Views, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

Black Swan State Theatre Company Limited has adopted AIFRS.

Black Swan State Theatre Company Limited is a company limited by guarantee, incorporated and domiciled in Australia.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values. Cost is based on fair values of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by the Company in the preparation of the financial report. The accounting policies have been consistently applied from the previous year, unless otherwise stated.

#### a) Income Tax

The Company is a non-profit organisation primarily operating for the encouragement of the Arts and is therefore exempt from tax under section 50-45 of the Income Tax Assessment Act 1997.

#### (b) Property, Plant and Equipment

Plant and equipment are measured on the cost basis. The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the amount of service of those assets in their remaining lives.

Depreciation is provided on equipment on the diminishing value basis at rates calculated to allocate the cost of the assets over their estimated useful lives. Estimates of remaining useful lives are reviewed on an annual basis.

Class of Fixed Assets	Depreciation Period	Depreciation Method
Plant & Equipment	2 – 10 years	Diminishing value
Motor Vehicles	3 – 5 years	Diminishing value

#### (c) Employee Entitlements

Provision is made for the Company's liability for employee entitlements arising from services rendered by

employees as at balance date. Employee entitlements expected to be settled within one year together with entitlements arising from wages and salaries and annual leave which will be settled after one year have been measured at their nominal amount. Other employee entitlements payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those entitlements.

Contributions are made by the Company to an employee superannuation fund and are charged as expenses when incurred.

#### (d) Cash

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

#### (e) Revenue

Grant income is accounted for on an accruals basis. Specific purpose grants received in the current year relating to activities to be conducted in subsequent periods are treated as unexpended grants carried forward. They are recognised in the statement of financial performance once they are applied in accordance with the specific purpose of the grants. Revenue on ticket sales is recognised when the related production has taken place.

#### (f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

#### (g) Production Prepayments

Significant costs incurred in respect of productions which are scheduled to be staged in subsequent years are recorded as prepayments and are expensed in the year that the productions are held, subject to the Directors being satisfied that such costs are certain of being recouped against future revenue.

#### (h) Changes in accounting policies

There have been no changes in accounting policies.

#### (i) Comparatives

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### (j) Acquisition of assets

The purchase method of accounting is used for all acquisitions of assets regardless of whether other assets are acquired. Cost is measured at the fair value of the assets given up, shares issued or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

### (k) Receivables

All debtors are recognised at the amounts receivable as they are due for settlement no more than 120 days from the date of recognition. The collection of debtors is reviewed on an ongoing basis and debts that are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists.

### (l) Trade and other payables

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year, which are unpaid. The amounts are unsecured and are usually paid within 45 days.

### (m) Leases

The cost of leasehold improvements is amortised over the unexpired period of the lease. Operating lease payments are charged to the income statement in the periods in which they are incurred, as this represents the pattern of benefits derived from the leased assets.

### (n) International Financial Reporting Standards (IFRS)

The Australian Accounting Standards Board (AASB) has adopted IFRS for application to reporting periods beginning on or after 1 January 2006.

The company has adopted AIFRS.

### (o) Impairment of Assets

At each reporting date, the company reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

When it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

The company has reassessed its impairment testing policy and tested all assets for impairment at 31 December 2010.

No material write downs occurred during the year. No assets have been assessed as impaired due to obsolescence and/or physical damage.

### (p) Adoption of New and Revised Accounting Standards

During the current year, the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory. The new standards had no material impact on the company.

The AASB has issued new and amended accounting standards and interpretations that have mandatory application dates for future reporting periods. The Company has decided against early adoption of these standards. The Company has determined that the impact for future reporting periods is considered insignificant.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010 \$	2009 \$
<b>2. REVENUE</b>		
Revenue from operating activities		
Trading activities		
- Box office sales	1,004,009	761,552
- Programme sales	11,298	7,584
- Other production income	385,631	95,126
	1,400,938	864,262
Grants, sponsorships and donations		
- Australia Council (Note 3)	370,630	537,682
- Department of Culture and the Arts WA (Note 3)	1,345,458	1,432,508
- Healthway sponsorship	-	15,000
- Other sponsorship	380,459	328,182
- Donations	249,531	97,820
	2,346,078	2,411,192
<b>Sub-total revenue from operating activities</b>	<b>3,747,016</b>	<b>3,275,454</b>
Revenue from outside operating activities		
- Interest	28,738	22,736
- Sundry income	34,542	42,945
	63,280	65,681
<b>Total revenue</b>	<b>3,810,296</b>	<b>3,341,135</b>

### 3. GRANTS

	Unexpended Grants brought forward from last financial year	Grants Income Received this Year	Grant Expenditure this Year (Net Grant Income)	Unexpended Grants carried forward to next financial year
Australia Council				
- MPAB Base Grant	-	346,152	346,152	-
- Strategic & Business Planning Grant	14,670	-	14,670	-
- Creative Professional Grant	7,836	-	7,836	-
- Mentoring Program Grant	-	13,500	1,972	11,528
Australia Council Total	22,506	359,652	370,630	11,528
State Arts				
- Base Grant	-	1,289,766	1,289,766	-
- Development Manager Grant	49,692	-	49,692	-
- Touring Grant	-	6,000	6,000	-
Department of Culture and the Arts Total	49,692	1,295,766	1,345,458	-
<b>Total grants</b>	<b>72,198</b>	<b>1,655,418</b>	<b>1,716,088</b>	<b>11,528</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010 \$	2009 \$
<b>4. PROFIT BEFORE INCOME TAX</b>		
Profit before income tax has been determined after deducting the following specific expenses:		
- Amortisation of leasehold improvements	-	-
- Depreciation of plant & equipment	14,472	31,020
- (Gain)/Loss on the sale of plant & equipment	(6,769)	-
- Rental expense relating to operating leases	35,290	35,267
- Remuneration of auditor (Parkinson & Co) – audit services	8,700	10,650
<b>5. CASH AND CASH EQUIVALENTS</b>		
Cash at bank and on hand	913,372	381,560
<b>6. TRADE AND OTHER RECEIVABLES</b>		
Trade receivables	119,426	209,854
Other receivables	5,333	667
	124,759	210,521
<b>7. OTHER ASSETS</b>		
Production prepayments	176,146	251,133
General prepayments	52,944	57,470
Bonds and deposits	7,250	6,912
	236,340	315,515
<b>8. PROPERTY, PLANT AND EQUIPMENT</b>		
Plant and Equipment – at cost	144,179	201,377
Less: Accumulated depreciation	(93,030)	(178,649)
	51,149	22,728
Motor Vehicles – at cost	10,909	10,909
Less: Accumulated depreciation	(9,229)	(8,607)
	1,680	2,302
Leasehold improvements – at cost	16,295	58,181
Less: Accumulated amortisation	-	(58,181)
	16,295	0
Total property, plant & equipment	69,124	25,030



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

#### MOVEMENTS IN CARRYING AMOUNTS

Movement in carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment \$	Motor Vehicles \$	Leasehold Improvements \$	Total \$
Balance at the beginning of the year	22,728	2,302	0	25,030
Additions	43,771	-	16,295	60,066
Disposals	(1,500)	-	-	(1,500)
Depreciation & amortisation expense	(13,850)	(622)	-	(14,472)
Carrying amount at the end of the year	51,149	1,680	16,295	69,124

	2010 \$	2009 \$
<b>9. TRADE AND OTHER PAYABLES</b>		
Trade creditors	88,202	102,404
Other creditors	440,922	257,207
Employee benefits	64,321	71,859
	593,445	431,470

### 10. INCOME IN ADVANCE

Unexpended grants carried forward	11,528	72,198
Donations	70,000	-
Sponsorships	135,000	230,341
Productions	421,272	165,454
	637,800	467,993

### 11. CONTRIBUTED EQUITY

The Company is limited by guarantee and as such has no share capital. In the event of winding up or dissolution of the Company, the liability of the members of the Company is limited to two dollars.

### 12. REMUNERATION AND RETIREMENT BENEFITS

There has been no income paid or payable to any director of the Company by the Company and any related parties.

### 13. SEGMENT REPORTING

The Company operates predominantly in one business and geographical segment being staging of theatre and development of all associated arts within Australia.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
<b>14. NOTES TO STATEMENT OF CASH FLOWS</b>			
<b>(i) Reconciliation of Cash</b>			
Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the statement of financial position as follows:			
Cash at bank and on hand	5	913,372	381,560
<b>(ii) Reconciliation of cash flow from operations with profit after income tax</b>			
Profit after income tax		79,187	67,318
Non-cash flows in profit:			
- Depreciation & amortisation	4	14,472	31,020
- Net (gain) on sale of plant and equipment	4	(6,769)	-
Changes in operating assets and liabilities:			
- Decrease in trade and other receivables	6	85,762	90,499
- Decrease/(Increase) in other assets	7	79,175	(188,311)
- (Increase) in property, plant and equipment	8	(34,932)	-
- Increase/(Decrease) in trade and other payables	9	161,975	(14,845)
- Increase in income in advance	10	169,807	158,629
Net cash inflow from operating activities		548,677	144,310

## 15. FINANCIAL INSTRUMENTS

### (a) Interest Rate Risk

The Company's exposure to interest rate risk, which is the risk that a financial instrument's value will fluctuate as a result of changes in market interest rates and the range of interest rates on those financial assets and financial liabilities, is as follows:

	Floating Interest Rate \$		Fixed Interest Rate \$		Non-Interest Bearing \$		TOTAL \$	
	2010	2009	2010	2009	2010	2009	2010	2009
<b>Financial Assets</b>								
- Cash at Bank	910,382	374,507	-	-	2,990	7,053	913,372	381,560
- Other Receivables	-	-	-	-	124,759	210,521	124,759	210,521
	910,382	374,507	-	-	127,749	217,574	1,038,131	592,081
<b>Financial liabilities</b>								
- Payables	6,425	-	28,284	26,306	558,736	801,298	593,445	827,604
	6,425	-	28,284	26,306	558,736	801,298	593,445	827,604
Net Financial Assets	903,957	374,507	(28,284)	(26,306)	(430,987)	(583,724)	444,686	(235,523)

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 15. FINANCIAL INSTRUMENTS (CONTINUED)

#### (b) Credit Risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets is the carrying amount, net of any provisions for doubtful debts, as disclosed in the statement of financial position and notes to the financial statements.

The Company does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the Company.

#### (c) Net Fair Values

The carrying amount of bank accounts and accounts payable approximate net fair value. The aggregate net fair values and carrying amounts of financial assets and liabilities are disclosed in the statement of financial position and in the notes to and forming part of the accounts.

### 16. EVENTS SUBSEQUENT TO REPORTING DATE

At the date of this report, no matter or circumstances have arisen since the financial year ended 31 December 2010 that has significantly affected, or may significantly affect the company's operations; or the results of those operations; or the company's state of affairs.

### 17. CONTINGENT LIABILITIES AND OPERATING LEASES

The Company does not have any contingent liabilities for the financial year ended 31 December 2010 (2009 - \$NIL).

#### OPERATING LEASES

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

	2010 \$	2009 \$
Office equipment		
Within 1 year	4,380	5,227
Later than one year but not later than 5 years	15,695	2,178
Later than 5 years	-	-
	20,075	7,405

### 18. ECONOMIC DEPENDENCY

The company depends for a significant volume of revenue on the Australian Federal Government and the State Government of Western Australia. During the year ended 31 December 2010, approximately 45% (2009: 59%) of the company's revenue was sourced from government funding. At the date of this report the Board of Directors has no reason to believe this support will not continue.

### 19. COMMITMENTS FOR EXPENDITURE

The company has no commitments as at 31 December 2010.

### 20. REMUNERATION OF DIRECTORS

No income has been paid or is payable, or has otherwise been made available to directors by the company in connection with the management of affairs of the company. No retirement benefits have been paid or are payable to any director. There were no loans to directors or director-related entities during the year.

### 21. RELATED PARTIES

#### Details of Key Management Personnel

Key Management Personnel has been taken to comprise the directors and members of the executive management responsible for the day to day financial and operational management of the company.

#### DIRECTORS

CHAIRMAN Sam Walsh  
DEPUTY CHAIRMAN Andrew Drayton  
DUTY CHAIRMAN Duncan Ord  
TREASURER Craig Yaxley  
Rob McKenzie  
Alan Cransberg  
Kate O'Hara  
Vicki-Lynn Robinson  
Professor Alan Robson

#### EXECUTIVE MANAGEMENT

GENERAL MANAGER Shane Colquhoun  
ARTISTIC DIRECTOR Katherine Cherry  
Compensation of Key Management Personnel

	2010 \$	2009 \$
Short-term employee benefits	204,361	179,538
Post employment benefits	18,393	16,158

**BLACK SWAN STATE THEATRE COMPANY LIMITED**  
ACN 053 092 961

**DIRECTORS' DECLARATION**

The directors declare that the financial statements and notes set out on pages 30 to 43:

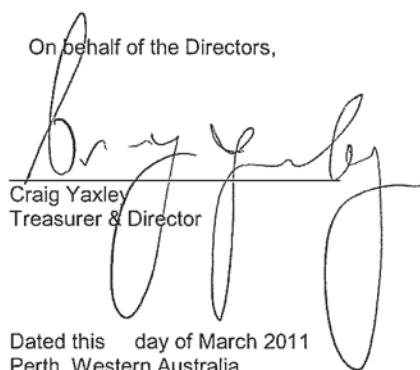
- a. Comply with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and
- b. Give a true and fair view of the company's financial position as at 31 December 2010 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on 31 December 2010.

In the directors' opinion:

- a. The financial statements and notes are in accordance with the Corporations Act 2001; and
- a. There are reasonable grounds to believe that the company will be able to pay all its debts as and when they become due and payable

This declaration is made in accordance with a resolution of the Board of Directors.

On behalf of the Directors,



Craig Yaxley  
Treasurer & Director

Dated this     day of March 2011  
Perth, Western Australia



**BLACK SWAN STATE THEATRE COMPANY LIMITED**  
**ABN: 28 053 092 961**

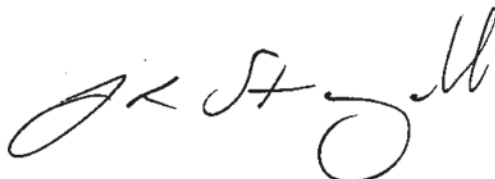
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**AUDITOR'S INDEPENDENCE DECLARATION**  
**UNDER SECTION 307C OF THE CORPORATIONS ACT 2001**  
**TO THE DIRECTORS OF BLACK SWAN STATE THEATRE COMPANY LIMITED**

As lead auditor for the audit of Black Swan State Theatre Company Limited for the period ended 31 December 2010, I declare that to the best of my knowledge and belief, there have been:

- a) No contraventions of the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- b) No contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of Black Swan State Theatre Company Limited.



L R Stagoll  
Partner  
Parkinson Audit Services

Dated this <sup>7th</sup> 24 day of March, 2011  
Perth, Western Australia

**INDEPENDENT AUDIT REPORT TO THE  
MEMBERS OF BLACK SWAN STATE THEATRE COMPANY LIMITED**

We have audited the accompanying financial report of Black Swan State Theatre Company Limited (the company) which comprises the statement of financial position as at 31<sup>st</sup> December 2010 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors declaration.

**The Responsibility of the Directors for the Financial Report**

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes designing, implementing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances

**Auditors Responsibility**

Our responsibility is to express an opinion on the financial report is based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**Independence**


In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporation Act 2001, provided to the directors of Black Swan State Theatre Company Limited on 31<sup>st</sup> December 2010, would be in the same terms if provided to the directors as at the date of this auditors report.

**Audit Opinion**

In our opinion, the financial report of Black Swan State Theatre Company Limited is in accordance with the Corporations Act 2001, including:

- giving a true and fair view of the financial position of Black Swan State Theatre Company Limited as at 31 December 2010, and of its performance for the year ended on that date, and
- complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001

Parkinson Audit Services

  
L R Stagoll  
Partner <sup>TH</sup>  
At Perth, 24 March 2011









State Theatre Centre of WA  
Level 1, 182 William Street  
Perth, WA 6000

PO Box 337  
Northbridge, WA 6865

Ph: (08) 6212 9300  
Fax (08) 6212 9318  
Email: [information@bsstc.com.au](mailto:information@bsstc.com.au)  
ABN: 28 053 092 961

[www.bsstc.com.au](http://www.bsstc.com.au)



**black swan**  
STATE THEATRE COMPANY